

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They Soft-Pedal News About "Retakes" in the Studios

MOVIE studies like all the publicity they can get, of course, but there's one phase of their work that they try to conceal from the prying eyes of

That place is the "retake." It's just what its name tuplies-making again · lot of sinft that has been made once, but that, for some reason or other, isn't

It means a duplication of effort and expense and sometimes involves problems that are mighty difficult to solve. The director who needs a lot of retakes after every picture he makes soon finds himself on the blacklist and the company auditor and the production manager don't consider him the proper kind of person to associate with

The other day I run jute an assistant director of one of the big studies and asked him if there was anything doing in his plant that I might get a "story

"No," he said, "very quiet. Miss So-and-So is doing a little stuff, but nothing of importance. There was something about his manner that made me suspicious and I

kept at him with questions until he finally blurted out: 'Well, if you must know, we are making some retaker, but we don't want anything said about it.

So, of course, I went up there. But I'll respect their feelings so for as not talling you what studio it was. I found that they were working on some scenes in a picture that they had considered unished more than a month before. They had entirely rebuilt a set

that I had seen that certainly two months ago and it was a big and expensive set.

I priod about a lot and learned that they had rebuilt this whole elaborate scene just for two days' works. And they had had to hupt up the original members of the company, who had senttered to other jobs, and go to all sorts of trouble to arrange a schedule to suit all of them, and altogether it was about as troublesome and expensive a two days' task as you can imagine.

THERE may be any one of a dozen different reasons for these retakes.

But no matter school the reason is, the expense is there and the consciousness of labor wasted and duplicated, and it isn't a very pleasant or happy time for anybody involved.

IN THIS perticular case I found out what the trouble was. The production had been firshed, out and edited and the whole company dismissed. The director was entiated with his job.

But there were two or three showings of the product before company officials n the studio projection room and gradually there grew up the impression that he story wasn't as strong as it was expected to be.

act remained that the whole thing went blau-sa-an. They called in the econario staff and looked the thing over half a dozen times more and then they began to see where there was a turn in the plot that

They put a film "doctor" you didn't know there was such a person? on it and he performed a surgical operation, but in order to have smooth continuity for the new twist to the story it was necessary to change the action in that one weakening sequence;

So they dur out their blueprints, their "still" photographs and the notes of the continuity clerk and bad the technical staff rebuild the set and the casting lirector hunt around for the same people and the wardrobs inlatress duplicate the And for two days they shot the sequence with the new turn to it, while

verybody cussed and generally didn't think this movie life was so romantic as the fan magazines seem to think it is. The fear of these retakes led another big organization to go to expense another way a week or so ago. They are putting on a big super-special, as they

all 'em, that required a fair-sized village for a lot of its sequences. They decided to build the village in the studio, because of certain technical requirements of the story, but they knew it would occupy the whole stage and that no other sets could be built until it was "struck." But if retakes were the

peside a peol similar no other sets could be built until it was "struck." But if retakes were necessary it would be practically impossible to reproduce the village exactly and, besides, it would be probibitively expensive.

So they quietly hired another studio, built the village in it, shot their stuff and went on about the rest of the picture, locking up the rented studio from the bubbles rose six fauthstically dressed damages, who then danced. with the village still standing in it.

That village is there today. The firm is still paying rent for the studio.

nd not complaining, for they regard it as a form of insurance against a much reater cost if they had to reconstruct the thing. And ther will keep the village there until the film is finally cut, edited, approved by everybody and shipped to the distributors for the market.

Another studio has been up against a bad retake problem for some time and

nanaged to solve it only last work They engaged a well-known stage actor to play a secondary but very mportant character part in their present production. He had stage engageseuts coming on, so they shot his stuff early and let him go,

Recently they have begun to see a way of considerably strengthening their tory and making it much bigger than it looked at first. But it involved retaking

one of the scenes in which this man was an important actor. They got in touch with him, but found that he was booked solid with stage ontracts until last week, when he closed in New Oricans and had a week free.

So they had to pay his way from New Orleans up North and back again. give him a salary and a big benus for surrendering his week's vacation and halt ome big stuff they were doing and let a lot of their cast loaf a week while they nade the sequences he was in.

VEP, there's a lat of camages eround the mouses. But there's a but I of durned hard, discouraging work too, and if you think it's play and not descuright business, you're never tried to talk to a director while he was engaged in the pastime of enaking retakes.

Answers to Questions by Movie Fans

ANZONETTE—Madge Bellamy made born in New York City in 1014. She have debut on the screen in "The Cup played with Maude Adams in "A Kiss their interest a bit."

of Life." Her first appearance on the for Cinderella" and size had an imporsiage was with William Gillette in tant part in "Humoresque." She has Dear Brutus."

mas Mary Pleiford sitting over there, and that she was really expecting, you know. And Miss Plekford being in Europe at the time didn't change their interest a bit.

Now Being Enterto on English

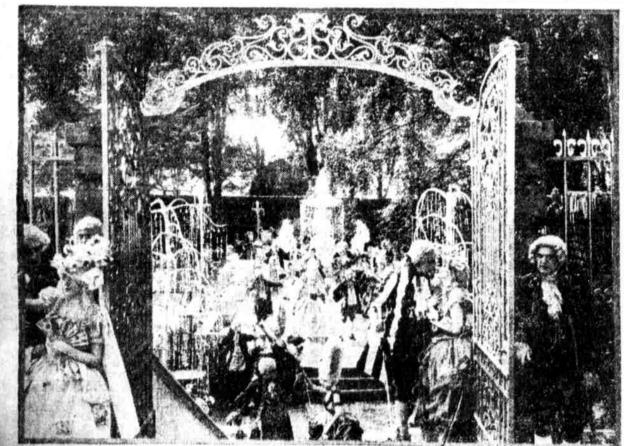
ROBIN - Florence Walton is a wellknown stage dancer. As far as I kneed wanted, which the little lady was obeing she has rever appeared on the oresen, word. Julier Reille was her name be-

MATU-No Marc Miles is not the parties the picture by place to make up until 12 o'clock. In this picture by place to which the little lade suggests that picture by place two distinct parts. A MERICAN moving-pleture propagate to which the little lade suggests the picture by place two distinct parts. imagine you are thinking of Gladys fore going into photores. She is not stand of an appropriate whom he has and at the same time the heapifable married and moreover, the report ting tried one of his innovations. The night Dritishers have been able to satisfy their

After it was all over, I felt you'd

sked Mr. Chancy, who was not in

THEY'VE CAUGHT THE GRACE AND BEAUTY OF OLD VERSAILLES



A few days ago there appeared on this page scenes from Griffith's "Two Orphans," showing the Paris mob in he picturesque old squares and alleys that predominand in the French capital at the time of the Revolution is another scene from "The Two Orphany," th is time a glimpse into the butterfly life amonguetch

ANOTHER CHARACTER WOMAN SENSATION COMES FROM THE WEST



I'V FIND genuine Buddhas is no I case task. When filming "The Buddhas are used, Colin Campbell, director, hunted all over Southern California for them. Finally Chinese gentleman called at the studio one day and informed Miss Frederick that he would permit his private collection to be used, providing they were guarded by two want to know how it was done, so I Chinese guards which he would supply.

The guards came. They never took their eyes off the preclous Buddhan during the filming.

apar. In the same of the inclosure without a hitch—which means died yards away from the inclosure housing the speciacle. Preparatory to without displays of temperament, When things, a suds of very strong soap was sprend over the zinc plate, the gas turned ou and the bubbles duly caused the rehearsals, instead of telling the actors what gumheads they were, that nice man kidded them first, and then honor of conducting a difficult perform When the scene was over, Mr. re-explained the action, Change sent three helpers scurrying Mr. Gibbons is doing Mr. Gibbons is doing wonders with

shivering girls. I trace the soap-shivering girls. I trace the soap-shivering girls. I trace the soap-shivering components that the soap-shive components the soap-tion of the soap-tion of the soap-tion of the soap-line of the soap-tion of the soap-tion of the soap-tion of the soap-tion of the soap-line of the soap-tion of the soap-tion of the soap-tion of the soap-line of the soap-tion of the soap-tion of the soap-tion of the soap-line of the soap-tion of the soap-tion of the soap-line of the soap-tion of the soap-line of the soap-tion of the soap-tion of the soap-line of the soap-tion of the soap-line of the soap-tion o the dad being a stronger, there the poor, it is the the poor. the feel is always with us. And there is a to be. I thought I had wandered was the visitor who explained to her into a gently humorous desamland the lowans, to a stage-whisper that there the I watched them building the little was Mary Pickford sitting over there, I blna-boy's home. Just you wait!

Now Being Entertained on English Estates

an introduction to English country life FRANCELIA—It has been a long time since I heard from you. Thought
I had lost you, so your letter was very welcome. The little girl whom you recently saw in a picture with Norms
Talmadge is Miriam Battists. She was posite Miss Dalton.

In had lost you, so your letter was very recently saw in a picture with Norms and the little girl whom you recently saw in a picture with Norms and the little girl whom you recently saw in a picture with Norms and the little girl whom you recently saw in a picture with Norms and the little girl whom you recently saw in a picture with Norms and the little girl whom you recently saw in a picture with Norms and the little girl whom you recently saw in a picture with Norms and the little girl whom you recently saw in a picture with Norms and the little girl whom you had been able to satisfy their of the party he was to appear as the curiosity as to the inside tricks of the director, whose makes up, fortunately, was comparatively simple.

To Mr. Gibbona and to Walkee works on both sides have attended this worder, the fortunately, was to the inside tricks of the director, whose makes up, fortunately, was to the inside tricks of the director, whose makes up, fortunately, the particular type of the party he was to appear as the curiosity as to the inside tricks of the fill was comparatively simple.

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Val particularly to the latter goes the Estamantice's production of "Three Live shoots, spent a week-end partridge booting at the country scar of a friend ember sport of the British gentry, Mr. Kerry did remarkably well, for he of men brought down no fewer than fifty-nine lad con themes.

> ested in watching the up-to-date methods of American picture technique, because, as he told Mr. Robertson, years ago he happened to watch the operations
>
> to Satisfy Hunger of a small concern making a film near Benullen Abbey. The resources of the ompany were small, but their resource niness was all on the opposite scale.

"They wanted to film an army crossing a hedge." Lord Montague recalled, "but they'd only got four men at their disposal to create the illusion. But that didn't matter a bit. They spread those four men out and started them over the littles. They they stream they are motion-picture company on "location." bridge. Then they stopped the camera, whilst the gallant little army made some necessary changes in their make-up and accourrements. After that they shot a little bit more and so on, until they thought the effect was realistic enough to pass without an explanatory sub-

This Extra Admitted

Reference Had Faults MAXWELL KARGER relays a story of an actor who had been playing entras with other companies and who included for a job in the new Kurger the bird who included gum. Can you have. The actor submitted a letter of close to the camera with his jaws busy coference, which contained remarks hardly complimentary to the applicant.

Dorothy Dalton, Midses Trans. hardly complimentary to the applicant.

"This doesn't look altogether satisfactory to me," said Mr. Karger.

"It isn't to me, cither," the actor admitted, "but it's the best I could get."

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FOR FILM STUDIO

IT IS a long way from Scotland to I writing seemarles by the way of the newspaper syndicate field. But that is how the story lack of "Don't Tell Everything," starring Wallace Reid, Gloria Swanson and Elliott Dexter, Lorna Moon, author of the story

was the daughter of a Scottish chief-tain, "The Cameron of Erracht," Un-able to stand the restraints thrown bout her by an aristocratic family, she the Canadian Northwest, living an out



American magazines. Then for more than five years she

trong tradicate articles under the tamiliar beading of "Falking It Over With Lorna Moon." With Lorns Moon."
Ceel B. De Mille noticed her articles, and observing the intimate philosophical knowledge she displayed of the feelings of men and women, decided that she had considerable material for scenario

Lord Montague, on whose estate John S. Robertson has recently been filming ome wonderful exteriors for "Love's becomerning," was particularly intersected in watching the up-to-date methods.

to Satisfy Hunger of

a Company on Location E AN army travels on its stomach CAPITOL 192 MARKET E

Here's a sample for a week of out-

door work for the company used by Cecil B. De Mille in filming his latest picture. "Fool's Paradise":

WILLIAMSON'S UNDERSEA "WET COLD" Thirty-six hundred sandwiches (as oried beef, ham, cheese and sand.

Twenty-seven hundred cups of cof-Twelve hundred and fifty pints of

Fifteen hundred pounds of fruit. Two thousand pieces of chewing gum. One thousand pies. "It was all used," said the assistant

FAMILY THEATRE-1811 Merice R. S. M. TO MIDNIGHT "RED COURAGE" 56TH ST. THEATRE HALL BATTER DAILY

Above are a number of pictures of ingente Besserer as she appears in "The Light in the Clearing," a pie-turization of Irving Bacheller's novel. At the upper right is Miss Besserer without make-up. Out. West they are saying her work in this film is of the same standard as shown by such character actresses as Mary Alden and Mary Carr

PREPARATIONS have been com-thing.
"The little lady is very tired," Eikroad track to give a final punch to the horn said suddenly, interrupting Gible closing episode of the new Vitagraph serial. "Breaking Through." Several tons home?"

of dynamite horn said suddenly, interrupting Gible in the middle of a story. And then, to me, "Do you want me to take you home?" of dynamite have been planted and the "I want to go home." I answered danger area is constantly patrolled by wishing that I didn't feel so like crydanger area is constantly patroned by guards to warn off unwary passers-by. Ing.

A large gang of men dug a deep cut jumping up. "We will leave Jack to the track jumping up. "We will so-continue to the track jumping up." A large gang of men dug a deep cut through a hillshie and laid the track especially for this one scene. Everything is now ready for the big blow-up which comes as a climar to the action and hurried toward the elevator. of "Breaking Through."

How I Became A Movie Star As Told to INEZ KLUMPH

What Has Already Happened Dorothy Lane, a small-town girl, Dorothy Lane, a small-town girl, ambitious to become a ecreen star, visits the studios while on a trip to New York. She meets Lawrence French, a press agent, who becomes interested in her and secures for her an important part playing opposite John Seward, a famous screen star. While on location at Cape Cod. Seward asks her to marry him. She refuses him and returns to New York, realizing that she loves: Lawrence French. Dorothy meets Eikhorn, a big producer, who engages her for an big producer, who engages her for an important role. She goes to dinner with Laurence French.

HE WAS like lits of men of his type simost counting the steps, and you could see that he loved doing it. It was almost pathetic-his pride in the new steps be did, and his anxiety to do well. I began to feel a little sorry for him, somehow. Until then, he had been on his own ground, and I had been far less

We were just well started when Priscilla Graves and Lawrence came upon the floor—and then my cup of miser the floor—and then my cup of miser the stunning French car that had Mr. was full. For Priscilla danced wonder—the stunning French car that had Mr. Eikhorn's monogram on the deer Rei was full. For Priscilla danced wonder-fully, and from the way she snuggled Eikhorn's monogram on the door. But her arm up around Lawrence's neck and her arm up around Lawrence's neck and he gave the chauffair the scat, while

Lawrence gave me such a queer look as he refused—I knew that he didn' approve at all. But somehow I didn't "You had better go on with Priscilla." I told him indifferently, "I think I

will stay here.' Oh, how I hoped he wouldn't go He stood there for a moment, lookin rather bowildgred; then he said so low that only I could hear: "Do you wan me to go and leave you here, Dodo?"

I didn't, of course. But I was jealous because he had been so nice to that other girl. I'd have shared him with any one before; Sylvia's being aroun' with us hadn't counted. I knew that I was in the wrong, but I wouldn't have

admitted it.
"I wouldn't keep you from your of sweetheart for anything in the world." I told him, over my shoulder, and ther he went away without another word. I stared after him and the others a they left. Priscilla had on a beautifu' little silk coat over her pink ergandi-frock, and her hat was simply a dream She had slipped one arm throug Lawrence's and was laughing up at him and chattering away so guyly. I told myself that of course I'd never had an chance with a girl like that, who had simply everything. Why, I'd been won-dering a while ago if I'd ever go abron Mile of Track for Film dering a want age to very next day It seemed as if some girls had every-

I didn't want him to go with me

Her Photograph Did It



TOLA VALE Was only fourteen when she went into the movies. She sent a photograph of herself to D. W. Griffith, and he sent for her at once and signed her. Now she's to be leading lady for Fred Stone in a new picture. picture

important than he was; now our positions were reversed. But even so I couldn't enjoy dancing with him; I just tried to smile and hoped that there wouldn't be many encores to that dance.

We were just well started when Priscilla Graves and Lawrence came upon I tried not to many encores.

her arm up around Lawrence's neck and clung to him you'd have thought they certainly were engaged. I knew that, to them. Mr. Eikhorn and I must look awfully grotesque and amusing—I was sure that Priscilla was laughing at us and once when she glanced at us and then said something to Lawrence I saw him smile. It seemed to me that that dance would never end.

When we had gone back to our table Lawrence came over to me.

"Priscilla wants to go to one of the content of the chauffeur the address, I looked up and saw Lawrence looking at me. If is face was very white, and his jaw was set so grimly that I knew that only the strongest effort was holding him in. I smiled at him, but he gave him smile. It seemed to me that that dance would never end.

When we had gone back to our table Lawrence came over to me.

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Lawrence came over to me.

"Priscilla wants to go to one of the night clubs," he said. "Shall you and I go along, or what would you lik to do?"

"Oh, but Dorothy will not leave now we are just celebrating her signing her new contract!" cried Eikhorn. "Sit her new contract!" cried Eikhorn. "Sit was riding through the streets of the city I had longed to conquer, with even in my grasp—and I was city I had longed to conquer, with even greater success in my grasp—and I was still more unhappy. Yet in the meanime the biggest thing to life had seemed o be mine.

Eikhorn was talking. At first I hardly listened to him; then, gradually, as I realized that he was talking about my part in his picture. I forced myself to pay attention to what he was aying. "And you're a girl much like you are

really sweet, young, pretty but when ou find that your mother is one of the notorious characters of the town, that in her home more than one big murder and been committed and hushed up, you are horrified and swear that you will cave her. But she has your lover at her mercy, and threatens to expose his unless you do as she asks. And so, at night, you go to this man's rooms. His voice made me think of a cat eking its chops after it has killed a

"Mr. Eikhorn." I said, just as calmly as I could, "you needn't tell me any more. I can't play such a part as that —it's pictures of that type that make lecent people condemn the movies. And I—I won't have anything to do with such a production."

"What-what's this you say?" he stand. This picture preaches a great noral lesson. It's a sermon, It's Our car had sopped, caught for a noment in a traffic jam. And before he ould stop me I jumped out of it, ran neross the street, and stepped into a acant cab that was headed the other

"Drive to the corner just as fast as ou can, and then turn off into the text street. I'll give you the address hen." I told the driver. I didn't think likhorn would try to overtake me, but wasn't going to take any chances.

To Be Continued Monday PHOTOPLAYS



BUTERT HUGHES

"Dangerous Curve Ahead"

WILLIAM S. HART

"THREE-WORD BRAND"

APOLLO STU & THOMPSON STS.

"THE SCOFFER"

"GOOD AND EVIL"

BETTY COMPSON

to "AT THE END OF THE WORLD"

EUGENE O'BRIEN

in "18 LIFE WORTH LIVING"

WILLIAM S. HART

"WET GOLD"

EMPRESS MAIN ST. MANAYUNE

THOMAS MEIGHAN

"DEAD OR ALIVE"

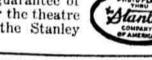
MARGUERITE CLARK

"A Tale of Two Worlds"

THREE-WORD BRAND"

COLONIAL Gtn. & Maplewood Aven

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IMPERIAL WALKUT STE CHARLES RAY Karlton CHESTNET Above BROAD ARCADIA CHESTNUT Bel. 167H RUSSELL SIMPSON in "Bunty Pulls the Strings"

"SNOW" BLIND" Lehigh Palace Germanteen Ave and ASTOR FRANKLIN & GIRARD AVE. THOMAS MEIGHAN LIBERTY BROAD & COLUMBIA AV. BALTIMORE SIST & BALTIMORE EVE G-30 SAT MAT

"OVER THE WIRE"

BEBE DANIELS In "THE MARCH HARE" PALACE 1914 NARKET STREET ELSIE FERGUSON "SONG OF SONGS"

PRINCESS 1018 MARKET STRANK LESTER CLINEO IN 1218 P. M. "BLUE BLAZES" BROADWAY Broad & Styder Ave. REGENT MARKET ST. Below MTE "DANGEROUS LIES"

CHARLES RAY RUBY MARKET ST. HELOW ITH RIVOLI 52D AND SANSOM STS. DOUGLAS FAIRBANKS

SAVOY :211 MARKET STREET

JAMES OLIVER CURWOOD'S

"THE GOLDEN SNARE" SHERWOOD NAT 2 EVE 0:00 FAIRMOUNT 26th & Girard Ave. MARGUERITE CLARK

STANLEY MARKET AT 1978
POLA NEGRI In "ONE ABABIAN NIGHT" STANTON MARKET Above 16TH

"OVER THE HILL" 333 MARKET, STREET THEATRE WILLIAM S. HART

GLOBE 6001 MARKET ST VICTORIA MARKET ST OUTERNEUR MORRIS "THREE-WORD BRAND"

"OUT OF THE DUST"

TODAY RIALTO, WEST CHESTER THOMAS MEIGHAN in "CAPPY RICES"

The NIXON NIRDLINGER NITHEATRES THEATRES BELMONT 52D ADOVE MARKET SESSUE HAYAKAWA . In "BLACK ROSES"

CEDAR 60TH & CEDAR AVENUA ETHEL CLAYTON in "BEYOND !

COLISEUM Market bet. 50th a 60th MABEL DALLIN IS "EAST LYNNE"

OVERBROOK GOD & HAVER FORD JUMBO PRONT ST. & GIRARD AND Jumbo Jumbo Jumbo Jumbo Frankfor "THE SILVER LINING" LEADER SIBT & LANCASTER AVE MAREL BALLIN & WYNDHAM STANDING

"THE JOURNEY'S END LOCUST SED AND LOCUST STREETS PAULINE FREDERICK

in "THE STING OF THE LASH" NIXON BED AND MARKET STS.

SMILING BILLY MASON PAULINE STARK

in "THE FORGOTTEN WOMAN" STRAND GERMANTOWN AVE WILLIAM S. HART In "THREE-WORD BRAND"

AT OTHER THEATRES

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IN "THE SPEED GIBL" JEFFERSON SPIN DAUPHIN "THE HANDICAP"

PARK RIDGE AVE. & DAUPHIN ... CHARLES RAY